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# HOW TO PLAY — THE — CONCERTINA.

English, Anglo, German, and Duet Instruments.



How to Purchase, How to Hold the Instrument,  
Management of the Bellows, Production of Tone,  
Etc., by

**PROFESSOR J. H. MACCANN, C.A.M.**

SHORT SKETCH OF HIS LIFE, TRAVELS, AND PERFORMANCES.

Published for Professor Maccann by Hopwood & Crew Ltd., late Howard & Co.,  
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# HIGHEST AWARDS

LONDON, 1862

PARIS, 1878



SYDNEY, 1880

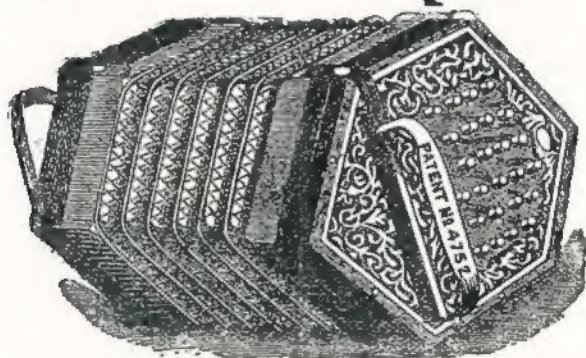
LONDON, 1884

GOLD MEDAL

LIVERPOOL, 1886.

ADELAIDE, 1887.

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PATENT

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ENGLISH CONCERTINA, COMPOSER OF THE "EMPIRE" AND  
"PALACE" QUICK MARCHES.

"Nothing useless is, or low;  
Each thing in its place is best;  
And what seems but idle show,  
Strengthens and supports the rest."

—Longfellow.

## The Concertina.

Invented by Professor CHARLES WHEATSTONE (afterwards knighted). It was brought before public notice about 1837. One of the greatest artistes was Giulio Regondi, who on September 26th of the same year received Forty Guineas for the performance of Two Fantasias on the Concertina, at the Birmingham Musical Festival. The above date shows that the Instrument is entirely a modern invention, and had, until recently, been kept nearly a secret among the makers and the few performers, who could command high prices for Instruments. A moderately good Instrument, which ten years ago would cost £10, can now be bought for £6; while those costing at that time 20, 25 and 30 guineas are to be obtained now at nearly half the price, and better Instruments, so that it is no wonder the Concertina has not been appreciated more than it has. At the Inventions Exhibition Messrs. Wheatstones' Recitals, by Mr. G. Blagrove, Mr. J. C. Ward, and the Messrs. Chidley, were greatly admired, and the Quartettes which were played on the Treble, Tenor and Bass Concertinas showed the beautiful effect of concerted music, when performed on the Concertinas, and by competent musicians. The solos were also artistically rendered. Again there were the Recitals by Mr. James Alsepi, Mr. Henry Roe, Mr. George Roe, and Madame Debenham, under the direction of Messrs. Lachenal and Co., the various solos (some of them comprising the most difficult music) being accomplished on this Instrument in a manner that would take a good Violinist to excel. The New Patent Bowing Valve assists the performer a great deal in the rendering of Violin music, the Valve giving a free action check to the Bellows.

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## Anglo-German and Chromatic Anglos.

These Instruments are an improvement of the original German, being made on the same principle as the English or Duet Instruments, but differing from them in the arrangement of the Scale. Those with 30 to 40 keys have a Chromatic Scale of Semitones (Flats and Sharps), which enables the performer to play in different keys. There are a great many good performers, also several Bands, who have Piccolo, Treble, Tenor, and Bass Instruments, and who play some excellent music. The difficulty with this Instrument is in it not being Double-action, which places it at a great disadvantage with the English or Duet Instruments.



## Maccann's Modern Improved Patent Duet.

Patented by Professor MACCANN, March, 1884, with whom Messrs. Lachenal and Co. have arranged for the sole manufacturing. The important advantages are of having a separate Scale of Notes on both sides, the Treble on the right, and the Bass on the left, thus enabling the performer to play the melody entirely with the right hand, the left playing the accompaniment, similar to the Pianoforte. Being Double-action, like the English, it enables the Concertinist to play Slurred Staccato Passages, similar to the Violin or Flute. The arrangement of the Scale allows Chords of 8 to 14 Notes to be sounded together, thus giving an immense power of tone. They are made with 39, 46 and 56 keys, which may be extended. Every Instrument is carefully Tuned, equal temperament (Orchestral pitch), containing all the recent modern improvements.

Air and Bowing Valves at greatly reduced prices. Baritone, Bass, and Celestial Instruments made on the Duet principle. Instruction Books, by Professor Maccann, containing Diagrams, with Scales, Chords, Major and Minor, and a choice selection of Sacred and Secular Melodies, every Note having the name marked above, corresponding with the name engraved on the Keys of the Instrument, also Figures showing the proper Fingers to use. 41 pages, engraved on large plates, full Pianoforte music size. 2s. 6d. nett. Acknowledged by the press and public to be the most simple method of instruction ever published. It is also very useful for the Pianoforte. May be had from all Music Dealers.

The Duet Concertinas were awarded Honourable Mention at the Liverpool International Exhibition, 1886; also played with immense success at the London, Liverpool, Newcastle, Glasgow and Edinburgh Exhibitions, in America, Canada, Australia, etc.

From the "Western Figaro":—"Mr. Maccann's Concertina and Ballad Concert was arranged to show the different performances of the Concertina when brought in accént with the voice and other Instruments. The Professor's Merry Band of Concertinists gave a good account of themselves at all times. They gave Mr. Hele's "Mayor's Processional March," and one of the Professor's, "The Osborne," with a Mazurka, all of which were good. The accompaniment of the Songs on the Concertina by Mr. Maccann, and the Trio, Cornet and two Concertinas, "The Lost Chord," tended to convince us of the capabilities of Mr. Maccann's invention."—Plymouth, Feb. 27th, 1885.

Over 100 other Testimonials from Ladies and Gentlemen, Newspapers, Journals, etc., recommending the Duet Concertina, the Most Perfect and Simple.

## How to Hold the Instrument.

The Duet and Anglo are held by inserting the hands between the Strap, the thumb being left outside the Strap, ready to act on the *Valve* or Air Key. By keeping the back part of the hands firmly extended against the Strap, the fingers arched over the Keys, the thick part of the hands resting on the top behind the handle, it allows a firm grip, entirely preventing the unequal balance, and consequent falling forward, as is sometimes the case with heavy Instruments. The English, by placing the thumb through the Thumb-strap, the little finger resting on the Finger-plate.



## How to Purchase an Instrument.

The best way is to go to a respectable dealer, one who knows the best Manufacturers of good Instruments, as some dealers will sell Instruments, foreign made, as English manufactured, to get extra profits, many foreign Instruments being made so much like the English in appearance that buyers cannot detect the difference.

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## How to Play.

Having got an Instrument, it is necessary to learn, by the aid of a proper Book of Instructions, which can be bought, at any music shop, for either the English, Anglo or Duet, such books being by different authors, amongst whom are Regondi, Case, Manasia, Roylance and Maccann. By careful study of the book it is easy to play correctly, without a Teacher, although for rapid progress it is much better to consult a Teacher, especially if they play the Concertina. With their practical knowledge as performers, it enables the Pupil to overcome difficulties in a short time that, without being shown, would cause prolonged study, which even then might not be correct.

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## Production of Tone, to Play Loud or Soft.

Elasticity of the fingers and pliancy of the wrist, combined with the power conveyed by the nerves, are necessary to obtain the production of that firm quality of tone which is accomplished by so few performers. To do this requires an amount of careful practice and masterly power over the Instrument. For example:—Always allow the wind to act of its own natural will on the Reed, by gentle or strong guidance from the wrist, the fingers being left entirely to do their own separate work. Never commence to learn by playing loud, but always softly, until you can produce the tone by gradual pressure of nerve power, conveyed from the muscle of the arm to the wrist. FORCE should never be used. Fine qualities of expression and accent are similarly produced by the nerves acting directly on the key note. This affords the performer the means of conveying the actual expression of sympathetic power direct, bringing forth that quality and sweetness of tone which is so much admired when heard produced by expert Violinists or Flautists. This is the great art of Concertina playing, which all Concertinists should carefully study.



## Management of the Bellows.

Never draw out or close the Bellows without at the same time pressing the Studs or Valve. Never force the wind by sudden jerks; it produces a disagreeable effect, and often breaks the Reeds. Loud or soft parts in music are regulated by a gradual increasing or diminishing movement of the hands acting with smoothness on the Bellows.



"Paderweski on the Concertina."—*Brooklyn Times*, America, May, 1901.

"A true Artist."—*The Era*, London, January 25th, 1902.

"A wonderful performer."—*The Age*, Melbourne, July 7, 1902.



## Concluding Remarks.

Although the Concertina is so easy to learn, still, to be an expert, it requires the same amount of study and practice as all other Instruments, even more than some, as the student must study harmony as well as melody, for without the former the Concertina has to depend so much on the Piano for accompaniment. Should the Piano not be the same pitch, the Concertinist who has only studied the melody (without the harmony) would find the disadvantage of not being perfect with both. For Ladies the Concertina is specially adapted, being so compact and convenient to carry. Ladies studying the Piano would find it an easy matter to play on the Duet Concertina, it being always very useful, especially where there is not a Piano, and music is desired. For persons who have to travel, nothing can be better, being easily packed away. Instruments are specially made for Australia, India, Canada, etc., suitable to the climate.

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## THE CONCERTINA KING.

### A CHAT WITH PROFESSOR MACCANN.

(Reprinted, by permission, from "The Era," Theatrical Newspaper, London, Jan. 25th, 1902.)

Professor Maccann has had a very varied experience as a concertina player, and has invented and patented many important improvements in the instrument of which he is past master. Professor Maccann was born in Birmingham in 1861. His father, who kept a music shop, was a very old concertina player—one of the first—and he improved the instrument by adding fourteen keys, to make twenty-four in all; he was, therefore, practically first inventor of the present style. Mr. Maccann's father played before the Queen and Prince Consort in 1858 at the opening of the Aston Park Grounds, Birmingham.

"I was seven years old when I first began to play, and the instrument contained ten keys, five on each side. At the age of eleven, in 1872, I played before the late Emperor of France and the Prince Imperial when they were staying at Torquay. I performed before King Edward VII., when he was Prince of Wales, in 1879, on the occasion of the opening of the new Eddystone Lighthouse. I also visited H.M.S. Britannia at Dartmouth when a boy, and played to the present Prince of Wales, who was then on board with his brother, the late Duke of Clarence, and that was practically a boy's performance. I had the honour of playing to her late Majesty the Queen, and she specially complimented me for

my composition, 'The Empire March.' My first professional appearance in London was in 1882, at the Royal, Holborn; then I went to Collins', the Oxford, Pavilion, and other halls. I then retired to Plymouth and the music trade, having a business in Union-street in 1883. It was there I established a concertina band of twenty of my pupils, which gave concerts at all the principal towns in the West of England. At that time I invented the duet concertina, which was exhibited at the Inventories Exhibition, at Earl's-court in 1885, and at the exhibitions in Liverpool 1886, Newcastle 1887, Manchester 1887, and Glasgow 1888."

Professor Maccann has travelled the provinces, America, and the Colonies with his famous instruments. The peculiarity of his concertinas and their adaptability to any class of composition is the result of a plan which, as already stated, he ingeniously conceived in 1885 and patented. These concertinas are now used by all the principal professional players, while the instruments specially used by Mr. Maccann himself are valued at £500. Messrs. Lachenal and Co., of London, are the manufacturers of Mr. Maccann's special inventions.

"My first visit to America was in 1889, when I went for a forty weeks' tour to all the principal cities. In 1890 I won a gold medal and 200 dol. in a competition in New York, in which there were only six competitors, and I believe now I hold that position without a rival. In 1894 I visited Africa for a four months' tour, which was very successful. Then home again to fulfil more engagements as usual. I revisited the States in March, 1901, for a six months' tour, then back again to London, and I have already told you that I shall soon be leaving England again for my next tour, which takes me this time to Australia with Mr. Harry Rickards' Company."

Mr. Maccann does not consider that the concertina is as popular as it should be, owing to the want of better performers. "The sweetest harmony," says Mr. Maccann, "can be extracted from the instrument, which seems to be just a combination of keys and bellows. But while the concertina can be played upon so readily, it takes an expert to perform upon it properly. In the hands of a tyro it is a nuisance, but in the hands of an artist an English concertina is the rival of an orchestra. And therein lies its popularity and its unpopularity." Many of the great performers have passed away—notably Signor Alsepi, the blind man, who was exceptionally clever; also Mr. W. Roe, late of the Grenadier Guards, who used to play in the orchestra of the Criterion Theatre in 1882, when his playing became quite a feature. But Signor Regondi was the greatest concertina player of the last century, receiving as much as eighteen guineas for one performance at a Birmingham Musical Festival. Mr. Maccann thinks South Africa promises well, for the Kaffirs love a concertina with an affection that is quite surprising, and he looks upon the land made famous by Mr. Rhodes and

other parts of South Africa as the world he will have to conquer, for only the adept is tolerated and encouraged, and as concertina playing cannot be picked up in a few lessons, like the piano, the professors are few and far between. Mr. Maccaunn deplors the neglect of his favourite instrument. In Europe only the Russians are given to having their music, like sweetness, long drawn out. A sage once compared a concertina to a fool, because both were so easily drawn, and, indeed, the concertina is a simple sort of thing, and responds quickly to the slightest pressure.

"In 1879, when I was playing at a matinee in Chicago the sacred song 'Abide with Me,' a little child who had heard me play this was taken very ill and wanted to hear it again. So I was taken to the child's bedside and played to her; it proved to be the turning point in her illness, and, I am pleased to say, quite restored to her her lost memory. Then, again, at our own Southend I had a similar experience. A young lady who suffered from delusions occasionally came to hear me perform. After a time she became worse, and one day I was asked to go and play to her to see if the concertina would bring back her memory. Again, I am glad to say, I was successful, and she got better. I make sacred music a specialty, and give at sacred concerts portions of the most celebrated oratorios, while on board ship on my travels round the world I have many times played the concertina, which really took the place of the organ, at Divine service on Sundays. Now I think I have told you everything." Professor Maccaunn is a very entertaining and agreeable man, full of anecdotes and chat, chiefly concerning his professional work and his experiences generally.

**"Paderwesi  
on the  
Concertina."**

*Brooklyn  
Times.*



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# MAJOR and MINOR SCALES and KEYS.

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The Minor Scale is known by its Minor third, three Semitones from the Tonic, it has the same number of Sharps and Flats at the commencement of the Major Scale, but the sixth and seventh note is raised a Semitone in ascending, and lowered a Semitone in descending.

## MAJOR KEY—

C Natural, G-1 Sharp, D-2 Sharps, A-3 Sharps, E-4 Sharps, B-5 Sharps, F-6 Sharps.

## RELATIVE MINOR—

A      E      B      F Sharp,    C Sharp,    G Sharp,    D Sharp.

## MAJOR KEY—

F-1 Flat, B Flat-2 Flats, E Flat-3 Flats, A Flat-4 Flats, D Flat-5 Flats, G Flat-6 Flats.

## RELATIVE MINOR—

D,      G,      C,      F,      B Flat,      E Flat,

.....

Pages 6 and 7 in Maccann's New Method of Simple Instructions for the Concertina, price 2/6 net, at all Music Stores; LACHENAL & Co., 4 Little James St., Greys Inn Road, London, W.C., England, and W. H. MACCANN, 44 Francis St., Plymouth, England., also PROF. MACCANN.

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